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**CARL FISCHER'S EDITION**

**24**

# **PRELUDES**

**for the HARP**

*BY*

**CH. OBERTHUER**

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***Price 75c. Net***

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**CARL FISCHER** COOPER  
SQUARE **NEW YORK**  
**BOSTON, 380-382 Boylston St. — 430-432 South Wabash Ave., CHICAGO**





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# TWENTY FOUR PRELUDES

MODULATIONS FROM ONE KEY TO ANOTHER.

BY

CHARLES OBERTHÜR.

*Con moto.*

1  
From C major  
to  
F major.  
— \* —

*cresc.*

*Cadenza.* 8

*veloce.*

3

*fz*

*ten.*

*fz*

*Moderato.*

2  
From C major  
to  
B<sup>b</sup> major.  
— \* —

*con espress.*

*cresc.*

*grazioso.*

*ten.*



## Allegro.

3

From C major

to

E $\flat$  major.

- \* -

(B $\sharp$ )

(B $\flat$ )

(G $\sharp$ )

(G $\flat$ )

(E $\flat$ )

8

9

*sf*

*sempref*



**Moderato.**

4  
From C major  
to  
A<sup>b</sup> major.  
- \* -

(A<sup>b</sup> D<sup>b</sup>)

(E<sup>b</sup> B<sup>b</sup>)

**Allegro assai.**

5  
From C major  
to  
D<sup>b</sup> major.  
- \* -

*mf*

*cresc.*

*string.*

(A<sup>b</sup>)

(E<sup>b</sup> G<sup>b</sup>)

(D<sup>b</sup>)



**6**  
From C major  
to  
G $\flat$  major.  
- \* -

**Allegro moderato.**

(B $\flat$ ) *cresc* - - *poco* - a - *poco.* (D $\flat$  C $\flat$ )

(A $\flat$ )

8

8

*fz* (G $\flat$ ) (E $\flat$ ) *veloce.*

11

8

*cresc.*

8

- *poco* - a - *poco.* *fz* *sost.* *risoluto.* *fz*

12



**Moderato.**

7  
From C major  
to  
C $\flat$  major.  
- \* -

The musical score is written for piano in 6/8 time, marked 'Moderato'. It consists of five systems of two staves each (treble and bass clef). The piece begins in C major and descends chromatically to C-flat major. The first system shows the initial descent with a fermata over the final notes. The second system includes a key signature change to one flat (F major/C minor) with a key signature change symbol (two flats) and a fermata. The third system includes a key signature change to two flats (B-flat major/D-flat minor) with a key signature change symbol (three flats) and a fermata. The fourth system includes a key signature change to three flats (E-flat major/A-flat minor) with a key signature change symbol (four flats) and a fermata. The fifth system concludes the piece in C-flat major (four flats) with a final fermata. The right hand plays a continuous chromatic line, while the left hand provides harmonic support with chords and single notes. The tempo is marked 'Moderato'.



## Moderato

8  
From C $\flat$  major  
to  
G $\flat$  major.

- \* -

*p*

*cresc.* - - - *poco* - - - *a* - -

*poco.*

*f*

*sdruciolando.*

26

(F $\sharp$ )

(C $\sharp$  A $\sharp$ )

(F $\sharp$ )

(C $\sharp$  A $\sharp$ )



## Allegro moderato.

9  
From C $\flat$  major  
to  
D $\flat$  major.  
- \* -

*mf* (A $\sharp$ )

(F $\sharp$  C $\sharp$ ) (G $\sharp$ ) (F $\sharp$ ) *sf* (A $\sharp$ )

(F $\sharp$ ) (G $\sharp$ ) (C $\sharp$ ) *fz*

## Con brio.

10  
From C $\flat$  major  
to  
A $\flat$  major.  
- \* -

*f* (D $\sharp$ ) *risoluto.* *sf*

*cresc.* *sf* *e* *string.* *sf* (D $\flat$ ) (A $\flat$ )



*ff e sostenuto a tempo.*

(G#)

**11**  
From Cb major  
to  
Eb major.  
- \* -

**Deciso.** L.H. *simile.*

(G#) (F# D#)

(Cb)

**Allegro con brio.**

**12**  
From Cb major  
to  
Bb major.  
- \* -

*f* (B#) (D#)



(Db Fb) (Gb) (Ab Cb)

### Allegro moderato.

13  
From Cb major  
to  
F major.  
- \* -

*f* *sf* *marcato.* *sf* (Cb)

*sf* (Gb) (Eb) *sf* (Db) (Fb) (Ab)

*sf* *veloce.* *sf*

### Con moto.

14  
From Cb major  
to  
C major.  
- \* -

*p leggiero.*



First system of a piano piece. The right hand features a melodic line with a large slur and a crescendo. The left hand has a bass line with a crescendo and a chord marked (G♭).

Second system of the piano piece. The right hand continues the melodic line with a slur. The left hand has a bass line with a slur and a chord marked (A♭).

Third system of the piano piece. The right hand has a melodic line with a slur and a crescendo. The left hand has a bass line with a slur and a chord marked (F♭). The system ends with a forte (f) dynamic marking.

### Moderato.

15  
From G♭ major  
to  
D♭ major.  
- \* -

Fourth system of the piano piece, marked Moderato. The right hand has a melodic line with a slur and a crescendo. The left hand has a bass line with a slur and a chord marked (D♯). The system is marked dolce e ben legato.

Fifth system of the piano piece. The right hand has a melodic line with a slur and a crescendo. The left hand has a bass line with a slur and a chord marked (D♯). The system is marked p (piano) and cresc.



(cb) *f* *fz*

**Moderato.**

**16**  
From D $\flat$  major  
to  
G $\flat$  major.  
- \* -

*f* *marc.* *p e carrezando.*

(c#) *leggiero.*

3 (Db)

*dim.* 1 1 *fz*



**Moderato.****17**From G $\flat$  major

to

E $\flat$  major.

- \* -

The first system of musical notation covers measures 17 and 18. It is written for piano in G $\flat$  major (three flats) and 6/8 time. The right hand features a melodic line with a wide interval leap in measure 18, marked with an 'A' above the staff. The left hand provides a harmonic accompaniment with chords and moving lines. The system concludes with a repeat sign.

The second system of musical notation covers measures 19 and 20. It continues the melodic and harmonic development from the previous system. The right hand's melody is characterized by a series of ascending and descending eighth notes. The left hand maintains a steady accompaniment. The system ends with a repeat sign.

The third system of musical notation covers measures 21 and 22. The melodic line in the right hand continues its pattern of eighth notes. The left hand accompaniment includes some chromatic movement. The system concludes with a repeat sign.

The fourth system of musical notation covers measures 23 and 24. Measure 23 includes a key signature change to E $\flat$  major (two flats), indicated by a '(Ch)' marking below the staff. The right hand's melody features a sharp interval leap marked with a '(D#)' above the staff. The left hand accompaniment concludes with a final cadence. The system ends with a repeat sign.



## Allegro grazioso.

18

From E $\flat$  major

to

G $\flat$  major.

—\*—

18

From E $\flat$  major

to

G $\flat$  major.

—\*—

*leggero.*

*fz>*

*fz>*

*fz>* (A $\sharp$  G $\flat$ )

*fz>* (B $\flat$ )

*fz>* (C $\flat$ )

*fz>*

## Con spirito e deciso.

19

From A $\flat$  major

to

D $\flat$  major.

—\*—

19

From A $\flat$  major

to

D $\flat$  major.

—\*—

*f*

(F $\flat$ )

(A $\flat$ ) (G $\sharp$  F $\flat$ )

*fz*



## Con moto.

20

From D $\flat$  major

to

A $\flat$  major.

- \* -

*dolce e espress.*(C $\sharp$ )(D $\sharp$ )

21

From A $\flat$  major

to

G $\flat$  major.

- \* -

*mf*(E $\flat$ )

8

8



**Allegro.****22**From G $\flat$  major  
to  
A $\flat$  major.

*mf*

*cresc. poco a poco.*

*fz>*

(Cb)

**Allegro moderato.****23**From A $\flat$  major  
to  
E $\flat$  major.

*dolce e legato.*

*cresc.*

*risoluto.*

*fz>*

(Ab)

**Con moto.****24**From E $\flat$  major  
to  
A $\flat$  major.

*mf dolce.*

*fz>*

(D#)











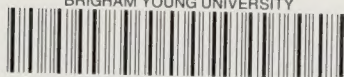








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